



UNDER THE IMMEDIATE PATRONAGE OF  
**HER MOST GRACIOUS MAJESTY,**  
**AND HER R. H. THE DUCHESS OF KENT.**

# THE MUSICAL WORLD,

A WEEKLY RECORD OF

*Musical Science, Literature, and Intelligence.*

To know the cause why music was ordained;  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.  
TAMING OF THE SHREW.

JAN. 5, 1838.

No. XCV.—NEW SERIES, No. I.

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## TO OUR READERS.

IN commencing, with the New Year, the Eighth Volume of *THE MUSICAL WORLD*, we submit to our Readers the first number of an enlarged series; an improvement which has been adopted by the present proprietors of the work, in order to afford additional space for the early insertion of intelligence, and review of publications, which, it is hoped, will prove generally interesting to the musical public.

The former Volumes of our little Miscellany have enjoyed much of the sunshine of popular favour; and we venture to indulge the belief that its pages have contributed to elucidate the difficulties, promote the culture, and advance the real interests of the art; and that they have been rewarded with a corresponding share of public attention and approval.

*THE MUSICAL WORLD* will continue to insert original essays in illustration of the several branches of the science, and to contain a critical and impartial record of the various musical performances, metropolitan and provincial, together with a faithful narrative of events connected with music, its patrons and professors. We shall also view with feelings of undiminished regard the progress of Sacred Music in our Protestant Churches, and amongst our Choral and other Societies.

The earliest Musical intelligence from the capitals of France and Germany, and other continental places of note, with extracts from the criticisms of our foreign contemporaries on the standard works of their countrymen, will be regularly obtained and presented to the perusal of our readers. Nor shall we cease to include in our scheme the memoirs of eminent musicians, a miscellaneous register of musical anecdotes and transactions, with a weekly list of new publications; and the proprietors will spare neither expense nor exertion to contribute to the information and amusement of the professor and the amateur.

VOL. VIII.—NEW SERIES, VOL. I.

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In the critical department of the work, it will be our earnest endeavour neither to be biassed by unworthy prejudices, nor unfounded partialities. No attempt will be made to attract notoriety by the exercise of undue severity, and as little disposition will be evinced to arrest, in their progress to oblivion, the ephemeral trifles of caprice and fashion.

We shall always bear in mind the maxim, not to take offence at trivial blemishes, where a work is characterised by numerous beauties; yet we shall not cease to remember a rule of nearly equal importance, that the critic is justly condemned, who embalms the culprit he ought to dissect. Of compositions distinguished for ignorance and presumption, examples will alone be selected from the works of such authors as by the force of an undeserved reputation, or the successful practice of the modern art of obtaining a factitious celebrity, find themselves in a situation to be extensively mischievous. And even in such instances, we shall be solicitous to temper justice with mercy, except where lenity to the offender would inflict a public injustice.

In conclusion, we shall faithfully adhere to the rules laid down for the conduct of this work, at its original announcement. Fortified by the consciousness of upright intentions, our constant aim will be to exalt the art; while unmoved by interested panegyric, and unawed by malevolent invective, we shall await the public opinion on our labours in the calm security of dealing and receiving even-handed justice.

#### MUSIC IN PARIS IN 1837 (*continued.*)

[Ella's Musical Sketches. MS.]

To lovers of classical chamber music, the unostentatious parties of Tilmant afford excellent entertainment, and on revisiting these weekly reunions, I found the same choice spirits, with unabated zeal and unimpaired energies, doing justice to the chefs d'œuvre of the great masters, whom, in 1828, I was accustomed to hear in company with my fellow-students then in Paris; Oury, the violinist, Osborne, the pianist, and Balfe. The presence of a sympathetic audience of musicians, whose nice estimate of excellence is expressed just audibly (*en passant*), always exerts a moral influence over the performers; and here, surrounding the executive, are occasionally assembled the most distinguished artists in Paris, whose spare hours are devoted once a week to stimulate with their approbation the admirable performances of the brothers Tilmant.

Quartets, to be thoroughly enjoyed, should be played in rooms of moderate dimensions, where the most delicate pianissimo can be heard: to perform this class of composition in a large room is a strong temptation to over-play the parts, and render the exhibition coarse and vulgar; but the quartets at Tilmant's were executed in a way I had been little accustomed to hear—affinity of taste, expression, and style of bowing, congeniality of temperament in the whole of the individuals, a just discrimination in the *abandon* of passages which simultaneously called for its indulgence, these, and other rare qualities, were developed in an ensemble perfectly unique.

Tilmant, the violinist, must be heard often to be justly appreciated; he seldom exhibits in solos, yet ranks high in Paris as a thorough good musician and great sight's-man. He has great power of tone, a strong left hand, and bows with all the elegance and finish of the best French masters. In an orchestra, he is matchless; always sure of points, which he attacks with vigour and à plomb, I cannot imagine a greater satisfaction to a conductor than in being supported by so able a coadjutor as Tilmant. He is first violin at the Italian Opera, and at the Grand Concerts of the Conservatoire; two appointments which at once bespeak the value

of his services. In manners he is most affable and unassuming. He has often expressed a desire to visit London, and, for my part, I heartily wish that such an artist had come amongst us in lieu of the debauched coxcombs which occasionally migrate from Paris, and find employment in the *subordinate* situations at the Opera, to the exclusion of Englishmen of superior talent. Tolbecque, the solo violin player at our Italian Opera, is, in many respects, of the same *calibre* as Tilmant, and equally popular with his fraternity; but, strange to say, his residence in London seems to have plunged him into a state of morbid sensibility, which the little encouragement to violinists in England is little calculated to awaken—the body remains, but the spirit is fled.

Having spoken thus much concerning the players, let me now give place to a notice of the composers. Ensconced behind the first violin, I beheld, on my last visit to Tilmant, Ries, seated by the side of Onslow. The latter we are proud to claim as a countryman, but the French are equally proud to dispute the point with us; however, he talks English like one that had never left his supposed native country, and looks the well-bred, good-natured country squire of a midland county. Two new quintets by this composer were played from manuscript; to each movement he gave the time, pointing out features for particular expression; as the performance proceeded, Onslow became more or less excited, and by his gestures evinced a nature almost too ardent to favor our belief of his being an *English* amateur. The quintets were admirably executed, and the compliments of the creator and interpreter of musical ideas were mutually flattering, seconded by the *viva voce* plaudits of the auditors. If I might venture an opinion on a single hearing, I should say that his earlier quintets are more flowing and less chromatic than these his last productions, which abound in chromatic passages.

In writing for the piano, Onslow is not in his element, and of this I think he was conscious when he told me he regretted having composed any music for it; the passages lie ill for the *genius* of the instrument, and often baffle the skill of a professional player: the sextuor, with accompaniments for wind instruments, is, however, popular, and effective. His Opera Music is subject to the complaint of being too nicely written in its details, and wanting in breadth of colouring; it is, in fact, Chamber Music, instead of Theatre Music; and although his Colporteur was admired by the artists, yet it never became so by the public. A fine sample of Onslow's composition is the Adagio of his Quintetto in C. The man that could produce such an exquisite succession of rich combinations and charming melody, as contained in this movement, has both learning and genius enough to command the admiration of all honest musicians.

#### TO THE RIGHT REVEREND THE LORD BISHOP OF LLANDAFF,

*Dean of St. Paul's, &c. &c. &c.*

MY LORD,—I need not occupy your Lordship's time or patience in any attempt to demonstrate the extreme importance attached to the efficient conduct of the musical portion of divine worship. To your Lordship, as the head of the first ecclesiastical corporation in our Protestant country, I am fortunately not called on to adduce any argument in support of the high and solemn ceremonial befitting the metropolitan cathedral; and I would willingly entertain the belief that your Lordship does not dissent from the well considered opinions of your predecessors on the subject. The Protestant music was with some of them the solace of their lives; and to their fostering care the Church owes a deep debt of gratitude; nor have its members been reluctant in acknowledging the obligation. It is not my intention to direct your Lordship's notice to matters of pecuniary interest, or to the records of past times in reference to the incomes of your officers and servants. It would be scarcely possible to revive the ancient economy of your corporation, and impolitic to do so, if it were practicable. Any endeavour to point out a mode by which a return to the original distribution of cathedral revenues might be effected, would probably excite irritation in breasts where other thoughts ought to reside, and engender false hopes amongst parties who have no claim, in law, to the advantages sought to be gained. It cannot have escaped your Lordship's attention, that the musical solemnities of your service have been the subject of continued

discussion for some time past in the public prints. In the observations which have appeared in the pages of the "*Musical World*," the paucity of voices and the irregularity of attendance on the part of the choir, have been deprecated and lamented. But I find from a correspondent who lately addressed the editor of "*The Times*" on the subject, that until recently your choir would seem to have been remarkable for *listlessness, careless demeanour, and slovenliness in the performance of the service*. These heavy charges have been preferred by one who is evidently not the "*stultus ecclesie*" of Mr. Sidney Smith, but rather an *amicus curiæ*, and one who fortunately qualifies the severity of the accusation, by the statement that, at the time he writes, *listlessness has given place to fervour; careless demeanour to a deportment befitting the holy temple; slovenliness in the performance of the service to order and decency*. If, my Lord, I differ from the serious charges against your choir, which have obtained currency (although, of course, only representing the opinions of the letter-writer himself,) in the leading journal of the empire, and will therefore be circulated throughout Europe, and, I may add, the civilized world; so also I dissent from the encomiums lavished by the correspondent of "*The Times*" on the present high and palmy condition of the musical service of St. Paul's. Amongst other assertions the writer would lead his readers to imagine that there were no less than *twenty-six voices* engaged in the musical service of your Lordship's church. It is to this point that, on the present occasion, I intend to confine myself, making, in passing, the single observation, that having recently returned from a visit to some of our country cathedrals, I have no hesitation in affirming, that in every one which I attended, I found the choirs in a more efficient state, *the boys better singers, and greater attention paid to the musical arrangements by the resident dignitaries* than appears to be the case at the metropolitan cathedral.

Your Lordship's choir consists of eight boys, six Vicars Choral, and twelve Minor Canons. The first had obtained, I believe, an unhappy celebrity, which, from the attention bestowed on them of late by the minor canons, is, I venture to entertain the assurance, rapidly subsiding into oblivion. The "*pains-taking master*" may have been aroused into active exertion:—I am happy to hear it; the great care and attention bestowed on his infant choir by the exemplary master of Westminster Abbey, may have excited an honourable feeling of emulation on the part of his co-labourer in the vineyard of St. Paul's. But, my Lord, when did your Lordship behold, as your friendly correspondent of "*The Times*" affirms, eighteen male voices engaged in the antiphonal service of your church? When did your Lordship gather under your wing at one time the six vicars choral of your corporation? When last did your Lordship even *see* at the cathedral your vicar choral, your master of the boys, your almoner, all of which dignities centre in the person of Mr. William Hawes? I pray of your Lordship to inquire how many months this gentleman has been absent from your service; and should the plea of ill health be advanced for the omitted performance of his duties, it may become a subject of fair interrogation, whether or not he has presided at any provincial concert in the interim—whether the Madrigalian or city dinners have not been the object of his anxious solicitude, and unremitted attendance. Your Lordship's friendly panegyrist suggests that the dignitaries, having possessed themselves of the *lion's share* of cathedral emoluments, should contribute three or five per cent. on all their income, to be invested towards the maintenance of an efficient and well-ordered choir. I have nothing to offer in contradiction to a proposition so *modest* (in the classical sense of the word), and if it meet with the approbation of your Lordship's Chapter, I know of no earthly being who would seek to gain-say the *fiat* of your congregated wisdom and learning. But may I, with all humility, throw out a hint, that even in the event of such an extraordinary and self-denying arrangement taking place, it would become a laudable object of your care, and offer a fair exercise of the weight of your authority, to compel the professional members of your choir either to attend daily at the cathedral, or to provide efficient deputies. Your Lordship's predecessors have committed a grievous error in judgment, and shewn a great want of foresight in giving away three offices to one individual. If your Lordship's predecessors had continued these offices separate (and they never were intended to be combined), how easy would it have been, by such an arrangement, to have secured *two additional voices* to

the choir, by making it a condition that the Almoner and the Master of the boys should each attend duty as an efficient member. The Cathedral of St. Paul can ill afford sinecures in its musical offices; but as no understanding of the kind was in the first instance entered into with the gentleman who holds these offices in conjunction with the situation of a Vicar Choral, I presume it would now be too great a stretch of your Lordship's authority to call on Mr. Hawes not only to attend himself, but to provide also two deputies, as the Master of the boys, and the Almoner. But whether Mr. Hawes be in good or ill health, it is really past endurance that deriving, as he does, a handsome income from the corporation, he should make no adequate return for those emoluments. Are deputies not to be found, or is Mr. Hawes a privileged person, exempt from the ordinary rules of equity and justice.

In the confidence that your Lordship ardently desires to discharge the duties which the citizens of this great metropolis expect to see fulfilled by an individual of your exalted station, I implore of your Lordship to require of this absent member of your choir, the appointment of an efficient deputy to supply his lack of service.

In my next letter I intend adverting to the sneer inflicted by your friendly correspondent in "*The Times*" on Mr. Neild, and to the present conduct of the Minor Canons. I have the honour to subscribe myself,

Your Lordship's most obedient, and humble Servant,

Dec. 28th, 1837.

VIGIL.

#### MEMOIR OF VALENTINO FIORAVANTI.

This distinguished musician of the old Italian School, but who may be considered to have contributed in some degree to the formation of the modern style, was born at Rome, in the year 1764. His father, an intelligent merchant, having noticed in his son traces of future genius, sought to encourage their development by giving him the advantages of a good education, and as Valentino displayed a peculiar talent for music, he procured him the instructions of Jannacconi, who was then looked upon as the greatest master of counterpoint in Italy. The rapid progress of the boy now determined his father to send him to the Conservatorio at Naples, at that time regarded as the chosen seat of music of the highest class, as dramatic music was then considered, and the residence of the greatest masters of the art—Paesiello, Cimarosa, Guglielmi, &c. Fioravanti speedily showed himself to be a worthy rival of these great men, and being gifted with a lively wit, an intelligent spirit, and true feeling, he dedicated his talents more particularly to the production of comic operas, and contributed in no small degree to correct the taste for this species of composition.

He commenced his career as a dramatic composer at Turin, where his Opera—" *Il furbo contra il furbo*" was first performed at the Theatre Royal, in the year 1797. It was immediately followed by "*Il fabro Parigino*." Both works were distinguished by a natural genius, brilliancy, vivacity, and agreeable style, and obtained for their writer not only a far-spread reputation, but invitations to compose new operas from almost every theatre in Italy. But though he had the power of composing with great readiness, he did not avail himself of it, preferring to devote so much time to each work as would ensure its adding to the reputation he had already acquired. In 1802 he produced his "*Capricciosa sentita*," which remained for so long a period the favorite of the Milanese.

Fioravanti having been appointed director of the Italian Opera at Lisbon, left, but not without considerable regret, his now adopted country—Naples, where his sovereign, Ferdinand the Fifth, had honored him with many marks of his favor. In Portugal he wrote "*La Camilla*," which, although now forgotten, was much admired on its first appearance. On his return, however, in 1807, he was received with the greatest attention both in Spain and France. In Paris they produced his "*Virtuosi ambulanti*," which afforded no less delight than his "*Biaggiatori ridicoli*," or the "*Capricciosa*,"\* which had been performed there two years

\* The text of this opera was imitated by Picardo in his "*Comediens ambulans*," a proof that Fioravanti exercised no little discretion in his choice of a libretto, and which ought to serve as a hint to composers of our own day not to risk, as is too frequently the case, the chance of their music being condemned from the absurdity of the plot to which it is married.

previously, and like his "*Cantatrici villane*," established the writer's reputation throughout Europe.

On his return to Naples, he produced upon the stage his Opera—" *I raggiri ciarlataneschi*," the beauties of which, even his enemies were forced to admit—in the face of the cabal which they had raised against it. After a long pause, occasioned by a serious illness under which he had been labouring, he produced his "*Raoul de Crequi*," and "*Gli amori di Comingio e d'Adelaide*," and when requested by Napoleon to visit Paris and superintend the Chapel of the Imperial Palace, true to the principles he had adopted, he declined the invitation.

In the year 1816 the Pope appointed him Maestro di Capella at St. Peters, upon which Fioravanti desisted for a long time from the composition of secular music; but at length wearied out with the importunities which were incessantly addressed to him, he wrote for the Teatro Nuovo at Naples his last dramatic work—" *Il ciabattino*." From this time he devoted himself entirely to the production of music for the Church, and the numbers of masses, offertories, &c., which he produced is very great—all of them giving evidence of great genius, and affording when performed, the greatest delight to all who hear them. A '*miserere*' for three voices, composed by him for three Roman princesses, has long been celebrated.

Full of years, and weakened by attacks of apoplexy, he long lay weak and decaying before he could make up his mind to yield to his own wishes and those of his children, that he should return to Naples and there end his days. At length, inspired by the hope that the salutary air of that city might give him new life and strength, he set forth on his journey full of spirits and expectation of seeing once more his adopted country. But this was not to be. He sunk under the exertions of his journey, and died on the 10th of June last, at Capua, where his mortal remains were buried in the cathedral, with all the honors due to so great an artist.

#### THE ECCLESIASTICAL MUSICAL FOUNDATIONS.

EXTRACTS from the Draft of a Fifth Report prepared by the Commissioners appointed to consider the state of the Established Church in England and Wales, with reference to Ecclesiastical revenues, presented to Parliament Dec. 22, 1837.

##### *Cathedral and Collegiate Churches.*

"We have received memorials from many of the Chapters, a list of which we annex. In several of these memorials, objections are urged against our recommendations in general, as affecting cathedral and collegiate churches, while some of them press for the abandonment or modification of particular propositions.

"Some objections have been raised to our proposition for dissolving the Colleges of Minor Canons, Priest Vicars, or Vicars Choral; but coupled, as this measure is, with a recommendation for securing to the present holders a provision fully equal to what they now possess, and to all hereafter appointed an adequate and certain income, we are satisfied, upon full consideration, that its adoption will be decidedly for the benefit of this useful class of cathedral officers, as well as conducive to the better ordering of the choral service. As it is difficult at once to determine at what time this measure can be effected, with justice to the existing members of the respective bodies, we are of opinion that a discretion should be left with your Majesty, in Council, upon the recommendation of the Ecclesiastical Commissioners, as to the time when the dissolution shall take place in each case; we also recommend that provision should be made for any lay clerks who may be members of these corporations: we further propose, that the number of Minor Canons shall hereafter be not more than six, nor less than two.

"That the several corporations or colleges of Vicars Choral, Priest Vicars, or Minor Canons, be dissolved at such times respectively, and that their endowments be dealt with in such manner as shall be determined on, with a view to the efficient performance of cathedral service, and to the improvement of the annual incomes of the existing members, so as to secure to each of them a provision at least equivalent to that which he now possesses, and saving also the present right of any lay Vicar who may be a member of any such corporation; and that plans for carrying this alteration into effect, and for the efficient performance of the choral service for the future, be prepared by the Deans and Chapters of the respective



cathedral churches in which such corporations or colleges exist ; and after approval by their visitors, be laid before the Ecclesiastical Commissioners for England ; and that the benefices belonging to any of the said last-mentioned corporations and colleges be, upon the dissolution of such corporations or colleges respectively, vested in the Chapters of their respective churches, to be by them conferred, in the first instance, upon Minor Canons, subject to the regulations and restrictions hereinafter specified.

"That all persons holding the offices of Vicar Choral, Priest Vicar, or Minor Canon, in any cathedral or collegiate church, be hereafter styled Minor Canons ; and that the right of appointing them be in all cases vested in the respective Chapters ; that their number in each cathedral or collegiate church be not more than six, nor less than two, and that the stipend of each Minor Canon hereafter to be appointed be not less than 150*l*."

[We shall take an opportunity of making some comments on the alterations in cathedral choirs suggested in the preceding extracts, as soon as the Ecclesiastical Commissioners have, by the formal presentation of their Report to her Majesty, evinced their determination that Minor Canons and Lay Vicars are to be "absorbed" by episcopal encroachment.]

#### REVIEWS.

*Beethoven's Symphonies newly arranged from the full score for the Piano-Forte, by F. Kalkbrenner.* R. Cooks, and Co.

Perhaps of all orchestral compositions, the most difficult to adapt satisfactorily for the Piano-forte, are the symphonies of Beethoven. The breadth, the colossal magnificence, the variety and combination of ideas which form the superstructure of his movements are so perfectly overwhelming, that whilst listening to them in the Philharmonic concert room, we feel a want of a more imposing body of tone to give dignity and majesty to the composer's conceptions. It is the personification of the sublime; the puny efforts of the orchestra to extract more tone and more expression, interrupt the luxury of revelling in community of feeling with the composer ; the imagination becomes so active and excited, that human means appear inadequate to convey a portraiture of the passages with the power, vividness, and truth, which they intrinsically possess.

The arrangement by Mr. Kalkbrenner is far the best we have yet seen. He has unquestionably a perfect knowledge of the capabilities of the instrument of which he is the professor, and he appears fully to appreciate Beethoven and to understand his score. The motives are well drawn out and clearly defined, whilst the brilliant and bristling accompaniments of the stringed band are clearly adapted to the expression and powers of the piano-forte. There are frequently passages in which we discover features which have been in former arrangements overlooked or omitted, especially those for the contra bassi and the wind band.

The edition is distinguished by an indication of the time of each movement on the metronome, the proper use of the pedal, the just fingering of different passages, and a strict attention to due expression. It is accompanied with a noble portrait of the composer and a view of the house in which he was born. We hardly need assure our readers that the portraits generally to be met with are miserable caricatures of as glorious a face as ever bore the impress of genius. In the present one Beethoven has an eye and forehead of extraordinary beauty and proportion, and the countenance beams with high and daring imagination. We have carefully looked through the first and second symphonies. In the Scherzo of No. 1, page 14, there is an important omission: the first chord in bar 20 and the last in bar 21 should bear the G natural.

*The Songs in the new Opera, Amilie, or The Love Test, as performed at Covent Garden. The Poetry by S. T. Haines, Esq.; the Music by W. M. Rooke.* CRAMER and Co.

Our operatic composers appear at last to have recovered their senses, and dare returning to the repose and purity of their native school. Dazzled by the glitter of the Rossiniades, seduced by the flexibility, brilliancy, and energy of the modern Italians, and bewildered by the devilries of the German vampires and black hunts-

men, they were falling into convulsions on the most ordinary occasions of human life. If the lady's maid of the heroine became sentimental, she was made to whine to the orchestra in all the worst features of the Spohr school. If the hero met with any of his fellow goblins, he was compelled to rave, shout, caper, and plunge about, after the fashion of Weber in the incantation scenes. In the meantime, the truly unaffected aria was laid aside, and singers and actors were striving to withstand the swell and torrent of an overgrown orchestra; and it was quite as much as their strength sufficed, to enable them to keep their heads above water. The inundation is subsiding, our native artists are making a reasonable use of their new stock of dramatic effects, and we have now no fear that the school of our English opera will become as artistical and delightful to both professor and dilettanti, as any of which foreigners may boast.

Mr. Rooke, the composer of *The Love Test*, is evidently well versed in the best forms of English melody, to which he has added just so much of the German seasoning as to render the entertainment he has provided, piquant and delicious. His songs are kept within the natural compass of the voice, and the accompaniment never confines, thwarts, or embarrasses the singer. There is a freedom and facility in the construction of his melody, a perfect adaptation of means to ends, a just delineation of the passions, and constant attention to the proper expression of the sentiments he has to pourtray. The freshness of youth, the joyfulness of the innocent and confiding, the devotional, the tender, and pathetic; the subdued repose and stillness of matured age, severally find corresponding emotions in the resources of Mr. Rooke, and without any overstraining or attempt at caricature.

The songs are numerous, and many have already become established favourites. "Thou art gone," sung by Miss Sheriff, is as serene and gentle a rondo as was ever penned; and the accompaniments play around the singer with an expression and ease which shows not only the well practised but the refined musician. "My Boyhood's Home," and "The Spell is Woman's love," sung by Mr. Phillips, are composed of sheer, honest English melody, and the latter displays some unobtrusive but excellent modulation. "To the Vine Feast," is an elegant Tyrolienne; whilst "Under the Tree," "Who has not marked when the Sun," and "When the Morning first dawns," are severally decided improvements on the lively style which Neukomm first introduced into this country. In the song "Who has not marked," at page 6, there is an incorrect adoption of the inversion of the seventh, and the composer might have made somewhat more of the choral hymn, "Rest spirit, rest!" But the concerted movements we must leave to another opportunity.

[Next week, Moscheles' Characteristic Studies, Schiller's Lay of the Bell, and Czerny's edition of Sebastian Bach.]

#### METROPOLITAN CONCERTS.

THE EXETER HALL CHORAL SOCIETY.—The grand performances held by the *Sacred Harmonic Society*, which is now more generally known as the *Exeter Hall Choral Society*, afford a striking proof of the advancement, in our metropolis, of that sterling description of music for which it may be truly said, "the appetite doth grow with that it feeds on." We look upon these re-unions as exercising a high moral influence on the community, and in every way tending to ameliorate the manners of the age. The great mass of the middle classes are thus educating themselves as musicians, and it may be truly averred that the science was never more generally understood, or sought after with greater avidity, as a means of intellectual enjoyment, than at the present time. Animal and sensual recreations become distasteful in proportion as higher pleasures and more refined gratifications obtain possession of the mind; and as the susceptibility to musical enjoyments increases, all that is pure, bright, and beautiful in the art, becomes unveiled in its majesty, loveliness, and simplicity; its lofty superstructure becomes more and more perfect in its outlines, and thus the immortalities of genius exert their known and powerful influence on the minds and morals of the nation.

The gathering together of six thousand persons within eight days to hear the Messiah is at once an astonishing instance of the freshness which attends the repetition of the pure and noble style of that king of choral writers—Handel, and of



the irresistible charm which encircles the magic of his genius. The composer, in his joy and gladness, his pure and holy sorrow, his elevated and triumphant revelations of the prophetic annunciations, bursts with as mighty a power on the feelings of his auditors as if each conception fell upon the heart with all the vividness of novelty and surprise. Long, long may we possess such a splendid arena as the amateurs of the metropolis afford for the display of his wondrous compositions!

The evening's exertions were marked by an animated expression of genuine feeling, and rewarded with enthusiastic testimonies of approbation, tempered with the love and reverence which the sacred character of the subject inspired. The choruses, "Unto us a child is born," and the "Hallelujah" were executed with a dignity and grandeur beyond imagination. "He shall purify," and "His yoke is easy," went off with the facile charm of a madrigal. In the striking chorus, "The Lord gave the word," the time was judiciously taken, somewhat slower—*andante*—*maestoso*—and the confluence of harmony, and omnipotence of the basses came out with majestic effect. The soprani sing *à merveille*, not a false note, or anything approaching incorrect intonation throughout the evening.

The principal vocalists were Miss Rainforth, Miss Lockey, Miss Hawes, Messrs. Robinson, Harrison, J. O. Atkins, and Braham. Miss Rainforth is endowed with a beautiful organ, a bright, clear, *even-telling* quality of tone; but having (as we are led to understand) never sung in the Hall on any previous occasion, appeared to suffer under a slight embarrassment. The declamatory enunciation of the veteran Braham is a grand exhibition, and such as we can hope to hear from none but himself. Mr. Atkins, by his masterly and musician-like performance of all the bass solos, has raised himself very high in public estimation. We never heard "The people that walked in darkness," with its fine introductory recitative, with more pleasure; and how beautiful, how mysteriously calm and solemn were the divine accompaniments of Mozart. The whole performance was one of intense delight, far exceeding any description we can attempt to realize through the means of pen and paper. The Hall was densely crowded almost immediately after the opening of the doors.

Want of space prevented our noticing the first performance. The vocalists were, Mrs. Shaw, Miss Birch, Miss Lockey, Mr. Braham, Mr. Harrison, Mr. J. O. Atkins, and J. A. Novello. Mrs. Shaw in "O thou that tellest," and "He was despised," manifested a feeling and tenderness which went to the hearts of the audience; and Miss Birch, who possesses a voice rich in tone and flexible in execution, delighted every one present by the charming manner in which she sang the arias assigned her; Braham, Atkins, and Novello were severally excellent. Mr. Harrison possesses a good voice of considerable compass, but his method of producing his tone is exceptionable, and his style and conception of Handel's Music is not quite in accordance with the traditional and orthodox manner of delivery. He is very young, and will no doubt rapidly improve. During the performance of the Chorusses it was difficult to keep one's seat, or restrain one's feelings, when the great mass of voices and instruments like a bursting torrent, starts suddenly into life, overwhelming the imagination and exhausting the senses by the sublime conceptions it so faithfully portrays and embodies.

**WESTERN CITY GLEE CLUB.**—The members met last Wednesday. Messrs. Young, J. K. Pyne, Turner, Longhurst, G. Pyne, Edney, and J. O. Atkins, were the vocalists for the evening. This association has set the example of offering a prize of five guineas for the composition of the best Glee, in three or four parts, to be open to all the metropolitan professors. Three umpires, selected by the members, are to decide upon six out of the gross number, and the members will elect from that number the composition they deem most worthy of their patronage. The poetry has been decided on.

**CLASSICAL INSTRUMENTAL MUSIC,** London Tavern, Bishopsgate Street.—The first meeting of this society for the present season, took place on Wednesday evening, when Messrs. J. Banister, Dando, W. Blagrove, H. J. Banister, C. Severn, G. Case, and H. J. Westrop, performed several beautiful Quartets, &c. by Beethoven, Onslow, Haydn, Correlli, and Mozart. The room was well attended.

**CLASSICAL CHAMBER CONCERTS, Camberwell.**—On Wednesday evening, at the third and last concert, Onslow's Quintett in D. Minor, and a new Quartett by Westrop, were performed. Correlli's Trio for two violincellos and double bass, was admirably played by Hatton, Lavenu, and Howell, and met with an encore. Mr. Parry, Jun. sang "Oh! 'tis the melody," also his comic Italian Trio, and in consequence of Miss Fanny Wyndham's absence, "The Maid of Llangollen." Mr. Richardson performed a Fantasia on the flute, and Mr. F. Chatterton, Bochsa's "Reminiscences of England" on the harp. Miss Betts, Miss Bruce, and Mr. Parry, Jun. were the vocalists, and Messrs. Willy, Betts, Hill, Hatton, Howell, Lavenu, and Westrop, the instrumentalists. Mr. J. M'Murdie conducted.

### IRELAND.

**DUBLIN.**—**MR. THALBERG'S CONCERT.**—Since we last heard Mr. Thalberg the magical sounds he produced have lingered round us. Thursday evening we again hastened within the circle of the enchanter, impatient to prove if the spell retained its effect, and found it had lost none of its power. Mr. Thalberg played the fantasia opera 22, which was so enthusiastically received on his first appearance before a London audience. As it is more calculated to delight the educated musician, its reception was not so warm as we could have wished. By general desire the fantasia on the prayer in "Mose in Egitto" was substituted for the airs from the "Huguenots" announced in the programme, and was most warmly encoresd. Again we were delighted with the noble work founded on Beethoven's Symphonies, which we consider one of the finest compositions ever written for the instrument; its execution was equal to its conception—the highest praise we can allot. The band was not sufficiently numerous to give effect to the overtures in so large a room as the round one of the Rotunda. The singers, Mrs. Elliot, Mr. Bennett, and Signors Sapio and Berettoni, exerted themselves successfully in their department, most ably assisted by the accompanist, Mr. Coran. The tones of Mr. Wilkinson's flute told with excellent effect in a fantasia by Nicholson, which he executed brilliantly; it was much admired and warmly received by the auditory.—*Dublin Morning Register.*

### PROVINCIALS.

**MANCHESTER.**—The choral concert which usually takes place at this season, was given on Thursday evening in last week, to a most crowded audience. The engagements for the occasion were Mrs. Knyvett, Mrs. Alfred Shaw, and Mr. H. Phillips; as also a numerous band of chorus singers. The selection contained many very excellent pieces, which, though familiar to the frequenters of festivals, were generally well received. We notice with pleasure the pieces from Dr. Crotch, Mendelssohn, and Haydn's Mass, No. 3; all of which are, we believe, novelties in the room. The concert commenced with Handel's overture to Saul, which was played with energy and precision; and, with the chorus which followed it, deserved a better reception. Mr. Phillips sang Dr. Crotch's recitative and air, "Ye Guardian Saints;" and in his performance of it there were a repose and depth of feeling, impressive alike by the mode of delivery and the thrilling tones of voice in which they found utterance. Such a performance disarms criticism; it has done its work, and nothing is left but to award our best mead of praise. The trio—"Amplius lava me" by Sarti, so full of feeling and pathos, was chastely executed; and Mrs. Knyvett's style in "If guiltless blood," proved satisfactory. Mrs. Shaw introduced for the first time that beautiful gem—"Pious Orgies," in its original key, as composed by the great master. It had been re-scored with an accompaniment for the wind band. The lady made it one of her best efforts; but like Mrs. Knyvett in the aria from the Creation, suffered from a want of better acquaintance with the composition on the part of some of the instrumentalists. The concluding chorus to the first part—"Fixed in his everlasting seat," was sung with precision, and was equally well accompanied. The contrasts of majesty and feebleness which its great author has introduced at the words, "Jehovah is," and its faint response, "Great Dagon is," have a thrilling effect, and leave the impression which it is the legitimate end of music to produce.

The Kyrie and Gloria, from Haydn's Mass, No. 3, formed a spirited commencement of the second part. The treble solos in the Kyrie were sung by Miss Leach, and the whole went off with firmness and spirit. The song from St. Paul—"O God have mercy upon me," sung by Mr. Phillips, was one of the best things of the evening, and quite sufficient to make us regret that we were not favoured with more from this work. Mr. Phillips's singing of it was worthy of all praise. Cherubini's "O Salutaris" was most admirably sung by Mrs. Shaw, who by the chasteness and purity of her style has arrived at an exalted station in the profession to which she is a bright ornament. Instead of Mozart's chorus of "Glory to God," one of Beethoven's was substituted—"Glory to God, glorify him in the highest." Of this latter piece we must qualify our terms of approbation. It did not appear to have been well rehearsed, and was occasionally unsteady. In "With verdure clad," Mrs. Knyvett was warmly applauded, but in the accompaniment to this, we were surprised to hear some defects among the wind instruments. We had thought that every musician almost knew every note from memory.

The concluding chorus and fugue—"When his loud voice," was admirably and effectively performed, with the exception of a little indecision at the commencement of the fugue, which however was soon corrected. We consider this to have been one of the most satisfactory and interesting choral concerts we recollect for some time.

**SHREWSBURY.**—An excellent concert of miscellaneous music was performed by the members of the Choral Society in the County Hall last Friday, upon the occasion of opening the new organ presented to the society by the Rev. Richard Scott. The instrument is fully worthy of the character of its builder, Mr. Bishop. A variety of vocal pieces were performed; but the organ formed the source of attraction and interest. As Mr. Hiles presided, we presume it was he who played Dr. Crotch's organ concerto, and subsequently a voluntary; although the *Salopian Journal* in its report of the concert, does not specify the performer.

**CANTERBURY.**—The first of Mr. Goodban's annual series of concerts takes place on Monday next, for which occasion Miss Fanny Wyndham and Mr. Richardson are engaged.

**LEEDS.**—Mr. T. Adams is delivering a Course of Lectures in Mr. E. Walton's Great Music Room. The second lecture, which he delivered last Monday, was upon the Italian composers, from Corelli, Carissimi, &c. down to Rossini and his imitators.

**BEVERLEY CHORAL SOCIETY.**—On Wednesday week the members of the above society held their first meeting for the season in St. Mary's church. The pieces produced, consisted of a selection from the oratorios of Haydn and Handel, and their performance reflected great credit on the infant society, as well as Mr. G. Leng, the society's able leader. Mr. Thirlwall presided at the organ. The band consisted of upwards of seventy performers. The principal vocal performers were Miss Bradbury, Miss Toppin, Messrs. Brigham, May, Harrison, Lovell, &c. Miss Bradbury sang "Rejoice greatly," &c.; Miss Toppin, "Angels ever bright and fair." The choruses were performed in excellent style, and gave satisfaction to the respectable company present.

**BOSTON AMATEUR SOCIETY.**—The second concert of the members of this society took place on Thursday, the 28th ult., when the selections performed were from the compositions of Handel, Weber, Rossini, &c. On this, as on the former occasion, the amateurs were favoured with the attendance of most of the principal families in the town, and in addition many ladies and gentlemen from a distance availed themselves of the arrangement by which non-residents are admitted to single concerts. The performances gave satisfaction to the visitors, several of whom are known to possess musical taste and skill. The exertions of Mr. Binfield, the highly talented leader, are such as fairly to entitle him to the thanks of lovers of music. The difficulties this gentleman has to contend with would have daunted any but an enthusiast in his profession. The quartet, in the second part, was warmly applauded. Under the particular circumstances of the case, our readers will excuse our not adverting to the merits of individual amateurs; but with respect to Mr. Binfield, the vocalists of the society are especially

indebted to him as their leader; the style in which he accompanies the glees affords the singers every possible assistance; and as a timist, he is correct as a metronome. The arrangement of "God save the Queen," by Purday, was, it will be observed, repeated on Thursday night.—*Boston Herald*.

#### CHIT-CHAT FROM THE CONTINENT.

BERLIN.—Among the novelties recently produced at Berlin besides Spontini's long-expected "Agnes von Hohenstanfen," is a clever little operetta called "Bergamo," written and composed by C. Blum, in which Herr Mantius played a comic character with great effect. "The Ratcatcher of Hameln," by Capelmeister Franz Glazer, and styled by him a comic-romantic opera, notwithstanding that it contained some comic songs in which the writer had displayed considerable ability, may be said to have deservedly failed—the general character of the music not being sufficiently excellent to rescue it from sharing the condemnation pronounced upon the *libretto*. Constantin Decker is almost ready with his opera "Die Genssen vor Benda." Truhn is engaged upon a new musical burletta in two acts; and the Baron von Lichtenstein, the author and composer of "Die Deutschen Herren in Nürnberg," has another composition ready for the stage.

DRESDEN.—On the 4th of November, being the fiftieth anniversary of the first performance of Mozart's immortal "Don Giovanni," the event was celebrated at the Opera in this city by the performance of this masterpiece, which was preceded by an appropriate and well-written prologue, in which it was very justly stated, that fifty years hence this glorious piece of musical art would be found as youthful, vigorous, and brilliant, as at the present moment.

#### MISCELLANEOUS.

MR. MOSCHELES' SOIREES are ultimately fixed for Saturday, the 27th instant, Thursday, February 8th, Saturday, Feb. 24th, and Saturday, March 10th. We have already recorded our opinions of these performances during the last season. No young professional student can learn more in so short a space of time as that which would be occupied in attending these *soirees*; no amateur can have an opportunity of enjoying greater or more refined gratification.

THE YORK ORGAN.—"York Minster has during the last week been visited by many distinguished amateurs, and also by Knyvett, the conductor of Ancient Concerts, London, to hear the *improved effect!* of that portion of the organ already completed by Mr. Ward, according to *Dr. Camidge's recommendation*. The result exceeds even the most sanguine expectation, and all have expressed their highest approbation at not only the increased richness of tone, but also at the power of sound gained by the plans adopted. Great praise is due to Mr. Ward for the careful manner in which he perfects every individual pipe previous to placing it in its final position, and for the time he bestows upon the work committed to his execution."—*Hull Packet*.—[Fudge! We take leave to inform the good-natured Editor of the Hull Packet that in the opinion of a London Professor who has seen this stupendous instrument since the so termed amendments have been executed, the organ is in no wise *improved*; an opinion we are inclined to place reliance on. The Doctor's knowledge of organ building is about on a par with his organ performance. Those persons who have waded through the folios of his correspondence, exhibited in the trial between the builder and the chapter, and those who have heard the Doctor perform, can doubtless place an accurate estimate on its extent.]

THE SPANISH CHAPEL.—In consequence of Perez, (a descendant of David Perez the celebrated operatic writer of the last century), resuming his duties as Maestro di Capella at this Chapel, Mr. Bellamy resigns, and it is supposed that an entire change will take place among the members of the choir. When Perez went abroad some years back, Mr. Bellamy was appointed as a substitute in his absence.

**THE COLOSSEUM.**—The success of Musard's concerts in Paris, and the increasing taste for music in England, has induced Mr. Pilati to undertake the establishment of a series of instrumental concerts for the performance of overtures, quadrilles, waltzes, and galops, so arranged as to offer a promenade between the acts. This new amusement will open at the Colosseum on Friday evening, the 12th of Jan., and we understand it is patronised by a committee of noblemen and gentlemen. The band will consist of seventy performers, of native and foreign talent, of the first order.

**NEW ORGAN.**—Mr. Walker, of Francis Street, Tottenham Court Road, has completed his new instrument built for the church at Henley, Oxon., on which Mr. Brownsmith, the organist of St. John's Church, Waterloo Road, performed on Saturday last: Mr. Turle, accompanied by a choir, will attend to open it.

**HUMMEL.**—Like Choron, this great pianist has shown in his invaluable studio that there is no achieving great efforts without attention to small ones. If he had not acquired the prodigious mass of information, which is to be found in this legacy to rising artists, he never would have risen to the eminence he enjoyed. But it was not the least distinguishing feature of his genius, that he was able and willing to communicate it so unreservedly and in so perspicuous a manner.

**CECILIAN SOCIETY.**—This excellent society, the parent of all the other amateur choral societies, hold their meetings on the evenings of the second and fourth Thursday in every month; and not monthly.

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### EPIGRAM.

PORTRAIT OF A CERTAIN CYNICAL SINGER AND CRITIC.

— "Veluti in Spec,"

SNOOKS would be a Base singer;

But, oh, it is sad:—

When he tries to sing Base,

He only sings bad.

But when he reviews,

'Tis a different case;—

For all that he writes

Is at once *Bad and Base*.

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### WEEKLY LIST OF NEW PUBLICATIONS.

#### PIANO-FORTE.

Sacred Offerings, No. 3, by Samuel Rogers, containing "All people that on earth do dwell," "Vital Spark," "Oh! come loud anthems," "Rock of ages"..... FAULKNER  
Solo, "Fields within a mile of Edinburgh town," "Rondino brillant sur un valse favori du bal des artistes de Strauss" by Czerny..... COCKS  
Auber, Overture Massaniello (new edition)..... PRATTS  
Corri's select popular airs, Bookes 2-3... MONRO

#### VOCAL.

But O sad virgin (Handel) newly arranged by Dr. Caraby: Like a bright cherub, trio, Ditto; a god-like youth; ditto: Praise the Lord with cheerful noise, ditto; Hymn to the setting sun, H. Simms Junior..... PURDAY

#### FLUTE.

The Light Bark, with variations, C. M. Sola..... FAULKNER

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### NOTICES TO CORRESPONDENTS.

"An old subscriber to the Vocal Concerts" shall appear.

We know not where MADAME PASTA and her little party are at present.

MR. MAITLAND, secretary to the Western City Glee Club, begs to state that this society extends its meeting into May, and does not terminate on the 18th of April.

**TO OUR COUNTRY AGENTS.**—The proprietors respectfully apprise their friends in the Country, that the Musical World can in future only be obtained by order of a London Bookseller, Musicseller, or Newsmen; and that an application has been made to Her Majesty's Postmaster-General and Commissioners of Stamps, to have the work stamped, with a view of its being transmitted free through the General Post-office.

## SACRED AND ORGAN MUSIC,

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No. 2. Grand Fugue in D.

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The guests were bidden, sung by Mr. Phillips, composed by Barnett, 2s.

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My childhood's hours, farewell, sung by Miss Homer and Mrs. Shaw, composed by Barnett, 2s.

The peace of the valley, sung by Mr. Balfé, composed by ditto, 2s.

Dear maid, when thou art sleeping, sung by Mr. Templeton, composed by Mr. Balfé, 2s. 6d.

O'er shepherd pipe, duet, sung by Mr. Balfé and Miss Homer, composed by Mr. Balfé, 2s.

The lily no longer my brow must bind, sung by Miss Betts, composed by Barnett, 2s.

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Who has not mark'd? sung by Wilson, composed by Rooke, 2s.

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Mine must be the silent tear, sung by Miss Homer, composed by Barnett, 2s.

When the morning's first dawn, sung by Miss Sheriff, composed by Rooke, 2s.

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During my long experience as a Teacher of Music, I have always considered it as my duty to persevere, as they successively appeared, every work of importance on Piano Forte playing; besides which, I, myself, have translated for various publishers, the *Methods of Hummel, Huten, Kalkbrenner*, &c.; but after having most attentively gone through Mr. Czerny's Method, containing 900 pages of Manuscript, and which I am engaged by Messrs. Cocks and Co. to translate, I feel bound in justice to say, that this work very decidedly outshines that of every other Author who has written on the same subject.

I am led to form this judgment chiefly for three reasons:

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So deeply impressed am I with the admirable plan of this work, and with the beautifully simple and yet most comprehensive manner in which it is executed, that I cannot refrain from again repeating, that I have never before seen any elementary publication so surpassingly rich as this in both precepts and examples, so perfectly intelligible in every line, and so wonderfully adapted for the instruction of the rising generation; and I cannot but hope, that every pianist will hasten with alacrity to add his name to the phalanx of Subscribers already obtained, and which includes a *Moncheles*, a *Thalberg*, &c. J. A. Hamilton,

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- |             |                          |           |
|-------------|--------------------------|-----------|
| Jan. 11.... | Jephthah                 | Handel.   |
| 25....      | Song of the Bell         | Romberg.  |
| Feb. 8....  | Miscellaneous Selection. |           |
| 22....      | The former Part of Judah | Gardiner. |
| Mar. 8....  | Mass, No. 4.             | Gardiner. |
|             | And Sacred Selection.    | Haydn.    |
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